Dear Howard, 9/21/75

While I try to unwinf a few explanations. I've been at it steadily for 16 hours, a bit less than yesterday, and I'm pretty edgy. It was worse earlier but now I've posted all the notes except a few of which I've made notes through the epilogue, which I've looked at only where you had references.

In every way but two it has been a very bad time. One of these is the major contributions you made, including catching two goofs for which there was no excuse, one I'd made before (and should have known better) and one I knew about and just forgot to correct several years ago.) The annotations tie it together much better. But they sure as hell made problems! The other satisfaction is from the glimpses as I was posting these things of how cealrly I analyzed about all of it so long ago. I do feel good about that. Eight-year-old work on so thoroughly obfuscated and complicated a subject that stacks today isn't bad.

Aside from the many problems with and worries about this work there have been evil developments. One of which you don't know and for which I'll not take time is the rush CBS filing of a suit in Shelby County Criminal Court for their own experts to make examinations they want made of the anti-Ray evidence. It also involves the unethical of which I may be able to do nothing. It also presents the most serious problems about Ray's rights. Jim and I will oppose. We discussed briefly by phone when we both have pressing deadlines. (He has to ask for another extension.)

One glance at the condition of the master made me sick. I was reminded again about Lil's persisting hangup in running over the margins. This will at best reduce the size of the letters and add to the prep costs because all those pages will require special handling. And I was sick when I saw the effects of time on the magic tape, to which it isn't supposed to happen. Some of it can't be remedied and the rest is probably too much to try. The delay alone would be enormous.

The typing was not suitable for adding footnotes. They have to be incorporated. So, what I wound up doing is inking *s in where they did not come at the end of the line. Yeah, it'll look hand-made! (Lil just came in with a question. Despite everything she is carding the index on 448, pretty good?)

There was so much small stuff I decided against using the waxer. Me wax an* on? I'm not set up for the propoer use of cement, which requires drying space and room to keep pieces in proper sequence, so it was back to the magic tape.

There are so many small details to take care of they tend to overwhelm. For example, I have to erase all the tentative blue numbers on the pages because the negatives from which the plates from which the printing is done are numbered in blue and this would make for chaos and cost beyond imagination. Then on the other end, special care with and visits over copyright. Many others, these being smaples.

With a handwriting like mine I'm the last to have a rgipe, but much of yours I had to read with a glass and sometimes was still uncertain. Another major delay was all the pages none in sequence. But it all accumulated into a very rough time. One of the decisions I had to make was not to include all the backward references. The index will have to take care of from 6 to 10 or 12 where they presented problems.

You know, I can't find the list of notes I made for notemaking, like Hoover's death? So, I've decided to use some balnk space at the very front for what I'll call an "update" and add them all at that point, with an explanation.

I was so edgy I even cut up one of my originals where you did not have it marked or copies, the film receipts. I didn't notice I'd cut it up until I saw the size. That set me on edge even more.

If you left any notes for the last part I've not seen them, so I suppose they are all picked up.

One thing has come of this, an added determination to do books differently. This is a rough deal!